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ABSTRACT

Guidelines are presented to help promote excellent arts education in independent schools. Following an introduction in chapter 1, there are six major chapters. Chapter 2, "Curriculum," discusses goals, suggests teaching patterns, and recommends interdisciplinary cooperation. The focus of the third chapter is administrative strategies. Discussed are requirements and electives; evaluation, grading, and credit; the role of the arts in admission; class size; scheduling; curriculum development; interschool cooperation; outreach; and public relations. Chapter 4, "The Arts Faculty," deals with the selection and support of teachers and faculty evaluation. Budgets, facilities, and funding are examined in the fifth chapter. A summary of major recommendations is outlined in the concluding chapter. Provided in the appendices are two outlines, the first of K-12 curricula in music, theater, and visual arts, and the second of elements of dance, music, theater, and visual arts programs. (RM)

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NAIS
Arts Planning Group
Report

N A I S
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REPORT

National Association of Independent Schools
18 Tremont Street, Boston, Massachusetts 02108

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Foreword

The NAIS Arts Planning Group, comprising 28 members selected from some 160 arts educators nominated by NAIS member school heads, completes with this report the first and most tangible phase of its charge from the Academic Services Committee of NAIS. We trust that the report and discussions of it will continue the group's second and more encompassing purpose: to create a network of arts teachers in independent schools that, over the years, will promote excellent arts education in our schools.

Addressing NAIS school heads principally and their administrative assistants and arts faculties as well, our report seeks to define the reasons and means that have made excellent arts education a factor in giving independent schools a position of leadership on the national education scene in recent years.

The NAIS Arts Planning Group owes its accomplishments over the past two years to far too many individuals to name here. But special attention must be paid to the 28 members of the group, who volunteered their time and expertise, especially during the two intensive summer sessions when this report emerged and was refined, and to their schools, which supported their travel costs to the planning sessions and also, in many cases, to national and regional meetings where the report was discussed and our network of arts teachers came into existence. They are

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Henry Wicke, The Packer Collegiate Institute, N.Y.
Nancy Zarowin, Rye Country Day School, N.Y.

Very special recognition goes to planning group member Bob Lloyd, of Phillips Academy, who dedicated his considerable skills as writer to creating the final draft of our report and turning a committee report into an articulate and thoughtful statement of the group's consensus of opinion. And finally, special thanks to Louis Knight, director of academic services of NAIS, for shepherding our project into existence, to Adelaide Sproul for her steady support and good sense, and to Bruce Galbraith, of Interlochen Arts Academy, and Ed Jacomo, of University Liggett School, who played generous hosts to our second summer session.

Richard Hawley, *Chair*
NAIS Arts Planning Group

1.

Introduction

We asked ourselves, a group of independent school arts teachers, what in our early experience had led us toward the arts. We got answers even more diverse than the schools we represented. For some, the direction was assumed gradually: early piano lessons, slow development of skills and competence, success encouraged by family and school, finding an identity in music. Some were inspired by the love, discipline, and generosity of teachers whom they emulate to this day.

Others cited events that seem almost accidental. "I heard two girls play a four-hand transcription of the *Exodus* theme at a ninth-grade assembly and decided to be a pianist." "My mother took a painting course for a while and then stopped. I came across her paints and started painting." "When I was eight years old, I saw a pile of colored papers spread out on a table and knew that I loved them and wanted to work with them."

Still others seem to have been surprised into it: "My first grade teacher and I hated each other, and she was glad to let me go into the cloakroom and fool around with stuff so I wouldn't disrupt the class." "An eccentric dancer came to school and organized a performance. Suddenly, there I was in front of an audience, and it was tremendously exciting."

And others found in art a means to rebel—against parental expectations, against poor teaching, against a world that, without art, lacked convincing order or spiritual sense.

The group described equally contrasting paths from avocation to vocation, yet in retrospect all were agreed; they found themselves first as makers of art, then as teachers of art. As

such, each has made a commitment to learn the shapes and disciplines of a creative process, to accept the problems of fresh communication and of relating the single thing to the totality of things, to foster love of the arts in those not yet familiar with or moved by them, to face the loneliness and risks of uniqueness, of independence. Perhaps these commitments are not unique to arts teachers, but they are uniquely in tune with the ethos of an independent school. The history of growth of the arts in many independent schools over the last 30 years—steady and significant—attests to this harmony. This report is written to recognize and promote this growth.

Now some challenges.

Any administrator experienced with the arts knows one cannot deal with them sleepily. Because their significant presence in many schools is a recent thing—and for this reason they are unsupported by weighty diploma requirements—the endurance of an arts program depends primarily on human energy. To maintain an arts program challenges school heads, deans, scheduling officers, treasurers, and directors of purchasing, security, and maintenance. We arts people ask for special things. We like to think we keep a school on its toes, but realize that we can disrupt and even aggravate.

Several potential sources of disruption should be pointed out so that administrators may minimize them. First, an artist-teacher is a rare find. The independent school is one of the few institutions that have the freedom to seek and hire such a person, but the cost must be recognized. As one of our group says, "In an artist-teacher, it's the hyphen you're paying for." The cost is measured in the effort both of search and of fitting such a person into a nonhyphenated faculty.

Other problems we want to mention here come from the special role that the arts play in opening up a school to the larger world. Many of these problems arise from the public nature of art products. Our group cited examples of confusing evaluation of public performance with evaluation of teachers, confrontations over censorship, "interruptions" of school functions initiated either by arts teachers or by administrators, the controversial teaching style of visiting artists, and conflicts over the political content of many artistic endeavors. In the smaller context of a school, these and other intrusions can appear to threaten the community's well-being. We see these in a larger context, one that will take a moment to describe, but one that

we hope will help those most concerned to see these intrusions as beneficial.

We start with an eighteenth-century vision eloquently articulated by John Adams, in a letter to his wife in 1780.

I must study politics and war, that my sons may have liberty to study mathematics and philosophy, geography, natural history and naval architecture, navigation, commerce, and agriculture, in order to give their children a right to study painting, poetry, music, architecture, statuary, tapestry and porcelain.

John Adams' plan for American civilization was cast in a millennial mold. First, political stability, guaranteed by military defense. Second, given splendid isolation, people ordering their thinking, their physical environment, and their economy. Finally, when utopia is built, individuals having "a right" to study the arts. If they wish.

Adams' plan, or perception, held for 150 years, and the independent schools staunchly upheld these priorities. They honored their politicians and soldiers. They created isolated communities, physically ordered environments in which students disciplined their thinking and acquired habits nicely calculated for economic success. Study of the arts, if it occurred at all, was an exercise in gentility.

John Adams cannot be faulted for not foreseeing the twentieth century. We admire the scope of his vision and its correct forecast of nineteenth-century priorities, priorities that in many independent schools still live. But his blueprint no longer describes the structure of civilization. No place on earth remains walled off from any other. The human intellect has proven to its own satisfaction that no intellectual system can be complete. The sciences are in perpetual motion. A profusion of building threatens the equilibrium of the biosphere. And war, on which Adams relied to defend civilization, is scaled to destroy a civilization in hours or minutes and has so been used.

Have the arts languished and faded as the bulwarks on which Adams relied have failed? Quite the contrary. As human perceptions have expanded their scope (the latest messages from Voyager are received from beyond Pluto, some 4 billion miles away), and, as the human condition is seen in ever more complex terms, the arts have assumed new energy, often far from genteel. An explosion of artistic activity has been fueled not only by the technological revolution, the articulation of nonver-

bal media, and our fitful progress toward a global community, but even more by the irrepressible impulse of humans to reach out, to interact, and, by so doing, to understand. This is their art.

In recent years, independent schools have increasingly accommodated this impulse, out of a sense of contributing to their own survival. They have moved from exclusion toward inclusion. They have opened themselves to the changing intellectual, cultural, and economic realities of the world. They have been willing to take risks in return for no promises. In this process, they have become stronger.

In this process, the arts have played a leading role and, with help, will continue to do so.

Two questions remain.

First, can a school have too much art? Perhaps, but no empirical test suggests or proves it.

Second, how does one tell whether a school has enough? We try to answer that question here in some detail, but after all is said and done the judgment is holistic—"enough" is not a matter of numbers—as all artists know. Perhaps a metaphor will help.

Anyone who has mixed mortar to build a brick wall knows the process. Two parts sand, for bulk and strength. One part cement, for solidity. A dab of lime, for cohesion. The dry ingredients are thoroughly mixed. Then water. Measuring and mixing the water, the real secret, cannot be done mechanically—the sand may already be moist, the air may be humid. Too much water makes the mixing easy, but you end up with slack mortar; a brick placed on it will droop, sink, be hard to control. So one starts with too little water, and the mixing becomes tedious indeed. Scoop with the hoe, pat back. Scoop, pat. The semidry mixture doesn't want to move, the water doesn't want to spread and permeate. Finally, your back is sore, the mortar is thoroughly damp but still too powdery. At this point just a few drops of water sprinkled on the hand—a teaspoonful may be too much—will convert this stubborn mass to an elastic, cohesive, workable putty, easily placed on the wall, firmly receptive to the next brick, which can be tapped into exact position.

It takes a mason years to learn how to make mortar consistently.

School head is mason. The hoe is the head's power to manipu-

late. Grains of sand, cement, and lime are faculty and students, the coherent curriculum, the languages of connection. Water is the aesthetic experience, as it coats each grain of sand, dissolves cement and lime, and—in the proper amount—makes the whole substance elastic, cohesive, and workable.

Without water, all remains dust.

2. Curriculum

The arts curriculum is designed to reach every student in the school.

An arts curriculum succeeds to the extent that each student leaving the school remembers a personal involvement in several creative disciplines and knows what the arts are and how they function in a culture.

Ideally, each student comes to sense the connection between creative skills, however narrow, and the patterns of our culture, however broad. If this happens, two invitations are opened: the invitation personally to develop further creative skills, made on the assumption that every individual, artist or not, contributes to our culture; and the invitation stubbornly to remain open to all human gestures, even those that seem alien or remote, because they have originated with a person and, for that reason, must somehow be understandable and have value.

The arts programs of some schools may have a more vocational flavor than those of others, but the goal shared by all—as in all areas of the curriculum—is to offer these two invitations with as much vigor and friendliness as possible. As students accept these invitations, they enter the world of the humanities and liberal arts.

Shared goals

Discussion among representatives of various arts, including teachers from kindergarten through grade 12, led to an articulation of goals held in common. These goals are listed here, preceded by two general comments: the categories suggest

breadth of consideration, but are not meant to imply equal emphasis on each; and these goals are not unique to the arts, but in the arts our search for them can be especially direct and deliberate. Since the primary form of teaching in the arts is practice in producing art, students are constantly in the presence of the goals as they are—or are not—fulfilled, and at the same time exercise their personal agency.

Knowledge and skills. *An arts program gives students a working knowledge of the basic elements, techniques, and principles of each discipline covered.* Such a program enables students to

- analyze relationships between the building blocks of a discipline and a particular communicative whole
- bring together analytic and intuitive abilities in a creative project
- approach problem solving with originality and system
- use knowledge and principles acquired in one discipline to solve problems in another

Perception and responsiveness. *An arts program encourages students to value their perceptions, emotions, and intuitions, to respond to new experiences, and to respect their environment.* Such a program enables students to

- sharpen and organize aural, visual, and kinesthetic sensitivities
- develop techniques to stimulate and harness imagination
- value and use divergent thinking and appreciate the unconscious or accidental elements in their work
- be aware of and overcome preconceptions

Critical thinking. *An arts program teaches students to analyze, evaluate, and interpret their work and the work of others.* Such a program enables students to

- assess and discuss their work and that of others objectively and coherently
- differentiate among and make judgments appropriate to the beginning, the middle, and the end of a creative enterprise
- accept and apply high standards of craftsmanship and performance
- ask questions, challenge assumptions, and seek clarifications

Cultural and historical perspective. *An arts program addresses values and the diversity of human experience. Students are invited to examine the human condition through the arts of the present and the past.* Such a program enables students to

- relate the arts of a particular time, place, and people to other aspects of that society
- study the arts directly by exposure to artists, museums, galleries, workshops, festivals, and other live performances and presentations
- use the arts as a vehicle for understanding other cultures

Individual and group experience. *An arts program creates both a sense of community through team projects, often aimed at public performance, and a sense of the worth of the individual brought into high relief by the solitary nature of much of the work in the arts.* Such a program enables students to

- develop self-respect, self-discipline, and personal integrity through working alone toward an individual goal
- develop group and organizational skills through working with others toward a common goal
- apply these skills in a mix appropriate to a given situation

Suggested teaching patterns

The Arts Planning Group has no intention of proposing a "national arts curriculum." The attractions of making such a proposal are clear: to make more consistent, continuous, and developmental the learning of our students, most of whom study the arts sequentially at several different schools; to eliminate interruptions, inefficiencies, and contradictions in this multischool education; and to enhance the legitimacy of the arts in the academic community, as perceived by other academics. Mathematics teachers, for example, hold a consensus concerning the kinds of materials to be covered at different age levels, their sequence, and their usefulness. This consensus is based on the inherent, hard-won coherencies of the discipline itself—coherencies that ignore differences of culture, of nationality, of language, of personality.

If the arts were subjected to the same rigorous tests for consistent theory as mathematical systems, they would not pass. They would not want to pass. Does this mean that the arts are unsystematic?

By no means. The most influential teachers in the arts have been extremely systematic: well organized in presentation, demanding of their students, orderly in their expectations and—perhaps most important—energetic of mind. They have created, elaborated, and adapted theories of significant intellectual power, by which they understood the relationship between what they tried to do and the world—not just the world of their professional competence, but the world as a whole. Names come to mind: Stanislavski, De Mille, Balanchine, Graham, Kodály, Hindemith, Orff, Gropius, Albers, Boulanger.

These and other exemplary teachers have contributed greatly to the systematization of teaching in the arts. Here we underline three characteristics of their various methods. First, after identifying the elemental building blocks of a discipline, each developed ways of explaining, of ordering and connecting, of efficient sequencing, of motivating—in short, of clearly presenting the material. This demystification of the structural elements of the arts has made it possible for any student to begin to understand them. Not only do these methods conjoin the intellectual and the creative, but by defining a series of small, incremental learning tasks in the arts, they have made it possible for a student's "time on task" to pay off.

A second characteristic of these methods has been their high expectation. Having paved the way by clarifying the tasks, they have pulled the student—any student—a long distance down the road toward more complex understanding and creative power. And toward the human diversity that the arts so powerfully express.

A third characteristic of these methods has been an insistent return and re-return to the basics of a discipline, with the realization that the meaning of even these simple, clearly defined elements is constantly changing, becoming enriched in the mind of the learner. With each return, the ground becomes firmer and more fertile. The study of music, for example, can include several activities: singing, playing an instrument, reading/writing (notation), listening, and creating. The rough outlines of K-12 music, theater, and visual arts curricula might look like those we give in Appendix A. They emphasize our belief that significant learning in the arts starts at an early age and needs specialized attention and teaching from the start. In our experience, children of differing ages have learned from demands such as these.

An example from a school that not only articulates such prac-

tices but also attempts to coordinate them among the various arts will be useful here.

At University Liggett Middle School, creative and performing arts activities include drama, music, visual art, and dance. Instruction is aimed at providing three types of learning: learning *in* the arts, by direct, hands-on creative experiences; learning *about* the arts, by examining theoretical concepts, history and heritage, and principles of art criticism; and learning *through* the arts, by relating creative and performing endeavors to learning in other subject areas.

Drama, general music, and visual art classes comprise the core of the arts curriculum at Middle School. During each of the three years at Middle School every student receives one term of instruction, every other day, in each of these three arts areas. The curriculum is sequential, with activities beginning on an introductory to intermediate level during the sixth grade. By eighth grade, students study refined, specific arts topics and practices such as make-up and masks in drama and elements of photography in visual art.

The curriculum is also correlative: that is, the sequence of study topics, range of activities, basic terminology, coursework standards, and grading methods are designed to be consistent among the three arts class areas. Classes also combine frequently to share activities such as lectures and workshops by visiting artists.

Drama class commences in sixth grade with a study of modern realistic drama and basic improvisation techniques. In seventh grade students study playscripts and traditional acting methods as well as the history and heritage of Western theater. Eighth grade brings concentrated study in technical theater areas and a close look at drama and theater careers.

General music begins with study of contemporary forms in sixth grade, turning to a comparison of futuristic forms such as electronic music with major forms of the past. Throughout the course performances include group compositions on student-made instruments, handbell chorus, and numerous vocal music experiences. Seventh grade continues to stress performance activities: study of the recorder is added to those instruments begun in sixth grade. The history and heritage of Western music also comprises a large segment of seventh grade study. Eighth graders concentrate in one or two study areas begun in the earlier grades, such as concentrated work in composition. Careers in music is also an important part of eighth grade studies.

Visual art in sixth grade provides activities to reinforce understanding of basic arts elements such as line, shape, col-

or, and texture. Several media are explored—drawing, painting, and sculpture. In addition to acquisition of basic skills, stress is laid upon art and the individual—how art both shapes and reflects one's life. Seventh graders examine numerous modern movements, followed by comparisons of these to major eras of the past. Experiments in a variety of media continue, involving clay, wood, textiles, and paper. Eighth graders begin concentrated work in one or two media on topics introduced in the earlier grades and take a close look at careers in visual arts fields.

Elected arts activities are offered in addition to the regular arts classes. Students may elect from the following, all of which are offered after school, during eighth period, or in some cases during a student's study hall: Art Workshop, Dance Troupe, Dramatroopers, Concert Band, Symphonic Band, Handbell Choir, Vocal Ensemble, Concert Choir. All except Art Workshop are performance groups.

A final feature that strengthens our Middle School is our visiting artists program. Mime troupes, symphony violinists, jazz dance choreographers, and young inner-city photographers (eight- to eighteen-year-olds!) visited this past year to give workshops, lecture-demonstrations, and performances. Next year we anticipate a visiting clown artist, an electronic music composer, a ceramics artist, and a scenic designer. We have found it most beneficial to schedule these visits when youngsters are studying related topics in class, of course. Even so, perhaps our best-received artists last year were two glassblowers, who set up a huge oven in the center of our stage, and a young female industrial designer who specializes in car interiors.

Whenever appropriate, we try to arrange a display of the artist's work so that students, families, and faculty members from all divisions of the school can at least see something of the person's creations.

University Liggett School
Grosse Pointe Woods, Michigan

Work to be done

In the separation of the lists of goals from the lists of suggested teaching patterns, readers should recognize the accommodation of different predilections among members of the Arts Planning Group—some for the theoretical, others for the practical. To the extent that the two kinds of lists remain separate and disconnected in readers' minds, we have misrepresented the strong connection we feel between them.

In Appendix B, we offer a more detailed collection of some of the elements of teaching and learning in the arts, organized according to our list of shared goals, given earlier. Various, these elements suggest increments of learning, foci of creative decision, definitions of task, vocabulary of criticism, or bases of judgment. The outline is not intended to be exhaustive or definitive. It does not suggest emphasis, sequence, or degree of sophistication.

In keeping with the principle of return and re-return, mentioned above, we believe that most items are applicable—in some form or other—to all levels of schooling. How they are used, how they are presented to students of different ages, we assume to be the creative prerogative of individual schools and teachers. At the same time, we suggest that much work remains to be done in our schools to bring theory and practice together.

Interdisciplinary curricula

The planning group is aware that to some the word "interdisciplinary" means "nondisciplinary." At this time, when many supporters of education are most interested in the tested solidities of learning, we wish to express support of interdisciplinary efforts.

Why? First, every student's education is multidisciplinary, and a school has the responsibility to help each student search for coherence among many experiences and find the power that comes only by combining them. This requires orchestration.

Second, education in any art is multidisciplinary and therefore interdisciplinary. Many of the goals and patterns of teaching in the arts reinforce teaching in other areas. The arts are profoundly useful to all teachers, whether they are arts specialists or not.

Third, the walls built around groups of teachers—departments, fourth grade teachers, science teachers—are high and are reinforced by academic politics. They tend to inhibit curricular change even within their confines. As these walls are breached by individuals in interdisciplinary efforts, the tendency for a curriculum as a whole to stagnate is counteracted.

Finally, we cite Dan Lortie (*Schoolteacher: A Sociological Study*, Chicago: University of Chicago Press, 1975) and Seymour Sarason (*The Culture of the School and the Problem of Change*, Boston: Allyn and Bacon, 1971), who present evidence that social and intellectual isolation are among the

characteristics of many teachers' lives that lead to loss of morale and effectiveness. Interdisciplinary cooperation is a powerful form of teacher development.

Several patterns of interdisciplinary programs have been mentioned. We list them in brief and follow with some examples: one course with several teachers working together; several courses, several teachers, periodically joined; one course, one teacher, including a subunit with another teacher; one course, several teachers in turn; different courses, different teachers, common themes; no specific course, many teachers with a thematic core; several subjects taught by one teacher; individual, supervised student projects combining work with several teachers.

Under a three-year grant from the National Endowment for the Humanities, we developed three musical dramas about the contributions of the many ethnic groups that make up the United States and their place in American history. The students learned a wide variety of arts skills—role playing, improvisation, sight singing, composition, instrumental accompaniment, solo and group performances, creative movement, artistic design and expression in visual arts—and enlarged their knowledge of folk music, art, and dance. Students gained empathy with many cultures of our country through experiences that became real through expression.

The Norwood School
Bethesda, Maryland

As with the early Hawaiian, the arts play a natural role in the life of a third grader at Hanalei School. The children's study of ancient Hawaii is brought to life through arts activities such as paintings, creative writing, puppetry, dance, song, and tapa making.

In making their tapa cloth, the children begin by pounding pieces of wauke bark to get a sense of the fibers. They discover designs in plant and sea life, experiment with natural dyes used by the ancient Hawaiians, and visit museums to view special pieces of tapa.

The children bring dirt from their back yards to use in boiling and dyeing the fabric they are to measure and print. They learn to mix colors of tempera paint to match the hues of Hawaiian dyes. In learning printmaking as they print their extended design, they develop a feeling for the time and patience that were required of the ancient Hawaiian.

Other activities include painting themselves in the roles they would like to have played in those ancient times, pup-

pet shows depicting legends, canoes carved in shop, and hula and chants learned, practiced, and presented. The children also learn to use the gourd, pebbles, and bamboo instruments of early Hawaii.

Hahaione School
Honolulu, Hawaii

The history department, in competition with other schools, was awarded a three-year grant of \$5,000 by *Reader's Digest* for a research project that would specifically benefit the whole school and other institutions. The research group was comprised of history and art history students who focused in 1981 on the life of Napoleon, in 1982 on the American Revolution, and in 1983 on Louis XIV. The final projects, multimedia presentations, were accompanied by student-written commentaries. As a result of the project, the arts department also benefited from the addition of hundreds of unusual slides to its collection.

The Cate School
Carpinteria, California

Members of the arts department join existing teaching teams in ninth and tenth grade history courses to provide instruction in ancient history to ninth graders and modern European history to tenth graders, which include as an integral part the art and music vital to that history. Recordings, slides, videotapes, and films accompany lectures and discussions to give students examples of the contributions of the arts to history.

St. Mark's School of Texas
Dallas, Texas

This required year-long course, usually taken in tenth grade, is taught by three teachers—a visual artist, a musician, and a drama teacher. The course begins with a four-week unit on the elements of the arts—line, melody, plot, texture, harmony, and the like. The rest of the year is devoted to a historical survey, from the Renaissance to the present, of visual arts, music, drama, and dance. All teachers attend all classes, which are supplemented with guest lecturers. Students are also required to attend four professional performances or exhibitions per semester and apply concepts learned in class. Slides, tapes, video, films, lectures, and dramatic presentations are used to present material.

San Francisco University High School
San Francisco, California

3.

Administrative Strategies

In its discussions, the Arts Planning Group has become freshly aware of an issue central to arts administration: in some respects, arts students and teachers seek to be treated in just the same way as students and teachers in other disciplines; in other ways they seek special treatment. How to sort this out?

Our question is energized by the fact that there seems no consistent set of policies toward the arts among our schools, for a couple of reasons. The arts are relative newcomers. While some schools have been addressing these issues for 50 years and more, others are only now becoming aware of them. Large arts programs at some schools have forced them into the open, while at other schools, where programs are small, the issues have received less attention.

We present the following suggestions as pragmatic. Our purposes: clarification and consistency.

Requirements and electives

The K-12 curriculum has two broad purposes: to assure breadth of education, and to provide an adequate basis on which a student can eventually make informed choices, both of continuing education and of career.

As in any other basic discipline, a school that intends to offer cogent education in the arts will take two steps: it will require all students to engage with the arts, whether or not they so choose, and it will arrange the curriculum so that this engagement—required or elective—may continue over a number of years. The Arts Planning Group recommends the following general pattern.

- Lower school: Study in all the arts every year
- Middle school: Study of two or more arts every year
- Upper school: As a graduation requirement, the equivalent of one or two year-long major courses in the arts; the elective opportunity to engage in a sequential arts program every term

Although the pattern suggests a gradual specialization of interests on the part of a student, we do not mean to imply such a progression. In keeping with the principle enunciated in the previous chapter, we recommend a return at different ages to the basics in several disciplines.

Evaluation, grading, and credit

Academic credit is the common currency by which a school rewards a student's work. Equal work, equal pay. Work in the arts can and should be just as demanding as work in any other area of the curriculum. If it is, a student should receive the same credit for work in the arts as in any other area of the curriculum.

The means of assuring equality of academic demands are evaluation and, in most schools, grading. We believe that demands in arts courses for which credit is given should be consistent with those in other areas of the curriculum. Evaluation and grading should be applied to a student's learning the processes of art as well as to their production—consistent effort plus performance.

The arts teacher should be as clear as possible about what the standards are and how they can be met. For its part, the school should include arts grades in computing grade-point, honor roll, Cum Laude, and other averages.

The role of the arts in admission

Students who demonstrate exceptional application and ability in the arts—as in athletics—are distinguished in the eyes of those involved in admission. An appreciation of the extraordinary self-discipline required, coupled with the sense that such students may already be on a career track, makes them attractive candidates. A school can help these students by making sure that this distinction is substantiated and clear to whatever schools they apply to, at whatever level.

But what of the unexceptional student in the arts? We are

concerned that, at all levels, admission officers are ambivalent about credit for arts courses. We note inconsistency especially among colleges and universities. Some regard arts grades the same way they do grades in mathematics or languages, others discount them in the admission process, and still others penalize even strong students who take art, suspecting them of being easy on themselves.

We find this inconsistency disturbing for two reasons. First, it is unfair: in a critical situation, a student of the arts can receive less pay, sometimes for more work. Second, it is short-sighted: there is, after all, life after college, and there are many careers—in the media, in advertising, in design, in teaching, and in other fields—for which early, basic, broad education in the arts is of unique value, irrecoverable at a later age.

We believe that this inconsistency arises from inconsistencies among our schools' arts programs, particularly in the areas we have been discussing: curriculum, requirements and electives, evaluation, grading, and credit. We are persuaded that, until schools achieve greater consistency, arts students will continue to be treated unfairly.

This seems an area for particular administrative concern, one in which administrative initiative can directly benefit students. We hope that independent schools see themselves as having a special role to play in taking such initiative.

Class size

Of all the administrative areas under discussion here, class size is the one in which the arts differ most from other programs in a school; they represent the area least intelligible in terms of numbers alone. Effective student-teacher ratios range from 1:1, as in music lessons, to 100:1 and more, as in large-scale dramatic and musical productions. Many arts teachers are involved in both regular courses and extracurricular activities with small groups and large groups. Especially at the upper school level, many arts courses are elective rather than required, and for that reason class size is less predictable.

Space requirements range from tiny—a practice room—to huge—an auditorium. The number of students who can be served in a given space varies greatly, depending on the activities to be accommodated. Space requirements and numbers combine to make the job of planning facilities for the arts complicated, their use less flexible, and their scheduling fussy. Basic

math can be taught almost anywhere, but teaching sculpture requires special space and equipment. A lecture can accommodate one to 100 students; a string quartet requires precisely four.

Although we offer no formula for determining ideal class size, we suggest some basic factors that need to be considered: consultation with the teachers involved; the effect of decisions about curriculum on class size and vice versa; issues of safety and supervision; and the fact that class size is less easily predicted for single-section, elective courses than it is for multisection, required courses.

Scheduling

Special needs in arts scheduling are clear: rehearsals often bring together large numbers of students; music, theater, and dance performances depend on the faithful attendance of individual students playing special roles; studio arts activities require extended periods of time to allow for preparation, work, and clean-up; specialized arts spaces are singular, as are some arts teachers—often part-timers; and an arts activity often involves students from different grade levels.

Given the intensive schedule of an independent school, close cooperation is needed between the people planning the overall school schedule—classes, extracurricular activities, school calendar—and those in the arts. Here is an example of a successful approach to some of these problems.

The school's schedule, constructed anew each year, is based on the specific requests of specific students rather than on adapting last year's schedule to this year's requests. Courses are scheduled one at a time, from the most difficult to the least difficult to schedule. Those factors that make a course most difficult to schedule are single-section courses, courses enrolling large numbers of students, courses enrolling students from several grade levels, courses requiring unique facilities, and courses requiring extended time. The most difficult ones often include band, academic courses with large lectures, chorus, and other single-section courses. The least difficult courses to schedule typically include English courses having multiple sections, with small enrollment in each section, courses offered at a discrete grade level, and those allowing for considerable flexibility in room assignment. Thus the school relies on technical requisites for successful scheduling rather than some notion of departmental priori-

ty in the curriculum. Over many years, students have been scheduled for virtually all of their choices, with the exception of some single-section electives for seniors.

St. Mark's School of Texas
Dallas, Texas

Curriculum development

It has been said that changing a curriculum is as difficult as moving a graveyard. As artists, artist-teachers have made a professional commitment to productive risk. That is what creativity is. As teachers, however, they have an obligation to secure from their institutions an enduring commitment to education in the arts. There is a tension here between a desire for consistency and permanence and a vital interest in change.

Speaking as artists, we hope that the tension and restlessness that the arts bring to a school never disappear. We believe that these are among the most important contributions we make to our students and, more broadly, to curriculum development. Speaking as teachers, we suggest several tactics to strengthen an arts curriculum.

- Articulate, examine, and evaluate goals and methods in each of the arts from time to time, adapting them to the size and purposes of the school
- Design new courses, modify existing courses, or both, to relate to other courses and activities in the arts as well as to the entire curriculum
- Involve people from other disciplines formally and informally in developing the arts curriculum
- Keep a sharp eye on the needs of individual students
- Evaluate the relation of specific performances and exhibitions to curricular objectives

Interschool cooperation

Independent schools can and do share resources in the arts in many ways. Regional organizations, newsletters, library storage and retrieval systems, and interschool meetings allow teachers to share information and ideas for the benefit of their programs and their students. Collaboration in arts festivals, workshops, performances, and conferences mutually reinforces. Experienced teachers can usefully serve as consultants. Many serve on accreditation committees.

The Arts Planning Group suggests that a major focus of interschool efforts should be the curricular issues we have mentioned: not only what is taught, and how, but consistency of requirements and electives, evaluation, grading, credit, and the role of the arts in school admission as well. Here are three examples of successful interschool cooperation.

University Liggett School collaborated with Cass Technical High School, in Detroit, in writing a grant proposal to bring the Joyce Trisler Dance Company for a two-week residency shared by both schools. The company was housed at University Liggett.

University Liggett School
Grosse Pointe Woods, Michigan

San Francisco University High School sponsored a choral festival for six Bay Area independent schools. Included were performances by each group and coaching and critique by William Ramsey, head of choral activities at Stanford University.

San Francisco University High School
San Francisco, California

In the Boston area, art teachers from the 30-odd elementary schools there are invited to participate in meetings held every six to eight weeks throughout the academic year. Meetings, held at one of the member schools, often have a planned topic of discussion, which usually involves samples of student work. This group also provides a workshop or speaker for each of the biannual meetings of the Independent School Association of Massachusetts and sponsors an interschool traveling art show. One member says of the group, "We are mainly a support system for ourselves, a regular shot in the arm for curriculum ideas."

Derby Academy
Hingham, Massachusetts

Outreach

It is no secret that in recent years public monies available for arts education have greatly diminished. At national and state levels, this ebb has reflected attempts to solve larger economic problems. In addition, at the local level, those marching under the "back to basics" banner have portrayed the arts in schools as luxurious frills or dangerous distractions from more serious educational goals. In many public schools, arts programs have been battered or even eliminated.

It is also no secret that during this same period applications to independent schools have increased. Without putting too fine an edge on it, we believe that the public perceives our schools as providing a quality of education not easily matched in the public sector—a quality that stems largely from discriminating attention to the needs of the individual student. In this respect, independent schools have been unbending.

It seems ironic, perhaps, that over this same period independent schools have firmly held on to the arts, but we suspect that there is a reason: in the public eye, a strong school that has a strong arts program is seen as triply strong. More profoundly, more thoroughly, no matter how attentively students are trained in the three R's, if they lack education in the arts, they are crippled. Perceptive parents know this.

In these times, independent schools have a special role to play in arts education. The most obvious actions to take are continuing attempts within each school to improve the quality of arts education for each student and to integrate the arts with other attempts to improve and maintain general academic standards. In the national education picture, one good example is worth thousands of words.

Perhaps it is enough to set a good example, but, when possible, schools should support teachers and administrators who wish to do more: making courses, programs, and facilities available to students and adults in the community; participating in planning and policy making for the arts in education through such groups as school boards, parent-teacher associations, and building committees; offering ancillary programs for students and teachers outside the school; and supporting regional and national efforts to improve arts education and its relation to the total curriculum. Here is the account of one school's effort.

The Randolph School provides an opportunity for its Show Choir to tour two weeks each spring during the Interim Program. In addition to performing and evaluating their performances, the students visit areas and attractions of historical and educational significance as a part of their tour. When in New York, theater experiences are also part of the tour. Students learn to take responsibility for setting up and taking down concerts and to live in a group for an extended time. They generally present programs in independent schools and churches along the tour route. The group has appeared in more than 20 states in its seven years of touring.

The Randolph School
Huntsville, Alabama

Public relations

The products of art are public. As they become accessible, the school itself becomes accessible to the eyes, ears, minds, and feelings of a diverse public. Musical, theatrical, and dance performances can be informative and entertaining. Art shows can demonstrate forcefully the quality of students' perception, skills, and judgment. Student graphics lend unique flavor to school publications of all sorts: catalogues, calendars, magazines, and newsletters. Arts activities and classes are especially interesting to graduates, parents, trustees, teachers, and administrators. To the extent that they are truly embedded in school life, the arts reveal students' energy and the richness of their educational experience.

These pleasant uses of the arts must, however, be subordinate to educational goals, which are as much concerned with the processes of art as with its products. Planning is required to avoid disruption, diversion, and exploitation of students. For their part, arts teachers must accept, however reluctantly, the extra responsibility they have in presenting the school in a positive light to the public.

4.

The Arts Faculty

Most art takes place backstage. In seeking, selecting, and supporting an arts faculty, an administrator functions much as an artist. In this section, we shall consider some issues that arise behind the scenes in administering an arts faculty. They often require a creative approach.

The artist-teacher

Independent schools traditionally hire teachers whose primary commitment is to their subject. Our schools enjoy freedom from teacher-certification requirements, relying instead on the belief that a teacher with a genuine love of learning has a good chance, with help, of being able to share that love. The arts are no exception to that rule.

The Arts Planning Group believes that an arts teacher who is an artist, first, has a better chance of teaching well than one who is not. Whether in lower, middle, or upper school, an artist is more likely to convey enthusiasm, knowing from the inside the difficulties of the creative process and being experienced in overcoming them. As they function in the school, arts teachers show how artists contribute to the life of the community and, by their example, forcefully influence the way students see and understand creativity and the way it fits into their own lives.

We are aware that not all successful artists make effective teachers. As Arthur Koestler has said, a primary motive in creativity is "an appetite for chaos." It might be said with equal

accuracy that a primary motive in academic life is an appetite for order. Somehow or other, the artist-teacher must indulge both appetites, find ways to entertain the unexpected within and, at the same time, prepare others to expect the unexpected and be comfortable with it. As artist, the artist-teacher must explore subjectivity; as teacher, the artist-teacher must seek and explain an objective view of the arts. By the teacher's example the student learns how to fit unique personal perceptions into the impersonal strictures of school life: clock-bound schedules, carefully measured obligations, intellectual elegance, and refined rules of behavior.

This balance between obligations as artist and obligations as teacher will always be uneasy. Too heavy a weight on the artist side tends to make the teacher less accessible to students; too much weight on the teacher side corrupts the authenticity and authority of the artist. To maintain a successful balance requires unusual resilience on the part of the artist-teacher and consistent support on the part of the school.

Is this special pleading? We believe not, because it is precisely here, as artist-teacher and school find ways to fit together, that they demonstrate most clearly how the arts and society fit together. This is the overriding goal of an arts program.

Selection and support of teachers

In selecting an arts faculty, whom should a school seek? How does the school recognize those who are able to pull off the balancing act? If its approach is clear and clearly described, the school can fairly advertise "We seek to hire those qualified artists who understand and accept this situation" and expect considerable self-selection on the part of artists.

In addition to pursuing customary routes, the school can seek help in its search for artist-teachers from professional arts schools, conservatories, local and municipal orchestras, and interschool arts organizations. In recent years, artists in many regions have created organizations to share seminars, exhibits, and lectures. Faculty membership in such organizations often leads directly to promising candidates.

We assume that several people are involved in the selection process, representing experience in faculty selection and in the arts. If no member of the selection committee has arts expertise, the addition of such a person is strongly advised. Many criteria should be considered, including resume and references,

audition or portfolio, and teaching demonstration or other documentation of work, either by the artist or by those taught. Several additional qualities recommend themselves: an ability to articulate ideas verbally, to students and to fellow teachers; a strong sense of craftsmanship; a broad educational background, within the arts and in other areas; a sensitivity to the feelings of others, particularly of younger children; and "street-wise" skill in achieving results at minimum cost. Finally, since most arts teachers play special roles, often unique to their school, they need the personal strength to proceed on their own, even amid collegial misunderstanding. Particular care should be taken with beginning teachers that they understand the issues involved in assuming a dual role.

What accommodations can a school make to minimize the stresses inherent in a dual role? Superficially, the most obvious accommodation is a part-time position, whereby the faculty member is teacher on the school's time, artist outside school time. Such teachers can enrich and augment a program by providing several skills that one person alone may not possess. They can establish valuable contacts with the arts world and bring vitality and freshness to the school. But having part-time faculty members can also result in certain problems: lack of precise job definition and control of time demands; social isolation from the school; special scheduling needs; difficulty in establishing fair salary and benefits, especially in long-term situations; failure to recognize the value to the school of the dual role and pay for it; and consistent application of academic policy concerning curriculum, evaluation, grading, and credit. Part-time positions for arts teachers run the risk of higher than average turnover, for making even half a living in the arts is difficult.

We believe that for the most part teaching positions are best filled by full-time faculty members, who represent the arts in the whole life of the school and understand the total educational process. Particularly in a boarding school, where teachers are often on call 24 hours a day, seven days a week, the task of filling the artist-teacher role while doing one's fair share of the other work of the school is large. It sometimes seems impossible.

But this is true for all teachers. Most schools offer programs through which they hope to help all teachers increase their proficiency: sabbatical leaves, tuition grants for professional study, and travel grants to attend conferences, workshops, and other

away-from-school functions. We assume that, in the case of the artist-teacher, schools use such programs to encourage creative work in the arts in the ways exemplified by the following three schools.

As part of a program for faculty development, Tower Hill School provides its teachers with substantial financial assistance for graduate study and educationally enhancing travel. Realizing that for the artist-teacher the most professionally beneficial pursuit may be the practicing of his or her own art form, the administration has also made summer work grants to arts teachers. In this way, it has become economically feasible for the teacher-poet to spend the summer writing rather than working as a carpenter and for the teacher-visual artist to paint canvas rather than houses.

Tower Hill School
Wilmington, Delaware

Westover School has a fund for summer study grants for faculty members. Since Westover has no sabbatical program, and teachers—especially art teachers, who crave time in their own studios—must take time off at their own expense, these summer study grants are especially appreciated.

I received \$500 to help with expenses to go to Arcosanti as a "workshopper" in 1982. The experience has had a positive effect on me personally and professionally, and it may have an impact on the science department. Personally, going to an extremely different environment has given me a different perspective on Connecticut boarding school life. Professionally, going to Arcosanti gave me the opportunity to return the next summer as a teacher having a different relationship to Paolo Soleri's arcology as well as the opportunity to give Arcosanti slide talks not only at Westover but at various independent schools, libraries, art associations, and a national convention. Westover's science faculty is now thinking of taking the students enrolled in the "desert ecology" science elective to Arcosanti during spring vacation to study on site.

Westover School
Middlebury, Connecticut

Salem Academy pays membership fees for faculty members to join professional groups, provides travel to conferences and workshops, makes funds available for summer study or travel for professional growth, such as university study, travel to England to hear choirs and see plays, museums, and galleries, and provides sabbatical leave for one month, in

January, on a rotation basis every few years. Arts teachers plan student arts trips to New York, Washington, D.C., and elsewhere and accompany students, with expenses paid by the school. And every few years, an arts teacher and a history teacher plan an art/history tour of Europe during January as part of our winter term offering.

Salem Academy
Winston-Salem, North Carolina

In the daily and weekly grind of keeping school, what special tactics can foster the strengths of artist-teachers and allow them to maintain themselves as artists without being unfair to other faculty members? Even though school policies vary greatly, and therefore solutions as well, we do have a few suggestions:

- One is not creative by the clock. The daily lockstep of continuous classes can hinder work in the arts. Nontypical teaching schedules—longer class periods, courses taught by several teachers, and evening classes—can allow some days (balanced by heavier ones) to be comparatively free of teaching responsibilities.
- Rehearsal schedules are tidal: they flood just before performances and afterwards suddenly ebb. Advantage can be taken by minimizing or eliminating responsibilities during slack times.
- Schools having sabbatical programs can award mini-sabbaticals, spread over several years.
- Schools can put artists to work as artists by finding ways in which their creative abilities can fulfill school needs. Care should be taken that this activity does not exploit or add to an otherwise full schedule of responsibilities. Programs for school assemblies, chapel services, and other gatherings, design consultation on graphics, buildings, and other projects, and planning the aesthetic organization of school events are some of the ways artists can serve.
- Schools can accept an artist-teacher's supervision of art activities or evening classes in lieu of athletic coaching or dormitory duty, thereby freeing some time for creative speculation and pursuit. Such accommodations need careful administration to be fair. Major considerations should include the genuine commitment by the school to the concept of artist-teacher, fair assessment of the teacher's total contribution, and knowledgeable recognition of the artist-teacher's creative output.

Faculty evaluation

In addition to the normal procedures by which a school evaluates its faculty as teachers, we note several opportunities for evaluation special to the arts that are attended by special risks. The public nature of arts productions makes certain kinds of evaluation almost inevitable, but the evaluator should be able to discriminate between educational substance and performance style. For example, a beginning theory student's first composition is not necessarily unsuccessful just because it doesn't sound like Mozart. An eighth grader's self-portrait is not necessarily unsuccessful just because it doesn't resemble her. A fledgling actor's performance may be wooden or awkward. In all of these cases, good teaching and good learning may have occurred.

It is important periodically to go backstage—to visit studio and rehearsal hall—not just attend exhibit and performance. In addition to looking for knowledgeability, organization, and competent presentation, the evaluator should use common sense: Are the students interested, motivated, creatively engaged? Does their creative energy spill over into the rest of their lives? Are they doing more than the minimum?

Whatever the evaluation procedures used—those standard to the school or those special to the arts—two qualifications seem important: that they be defined well in advance, and that they be multifaceted and involve evaluation by the teacher, by administrators, by fellow teachers, by students, and possibly by other arts professionals.

A final caution here. At the outset, we suggested that ultimate judgments concerning the size—and by implication the success—of an arts program are holistic and aesthetic. If one accepts the central goal of an arts program to be the successful fitting together of the arts and the life of a school as a whole, one should accept that evaluation has two sides: that of the arts faculty and that of the school's approach to the arts. Evaluation should be mutual.

5.

Budget, Facilities, and Funding

According to the newspapers, the arts enjoy a special status in the world outside schools. Covered in sections variously titled "Arts and Leisure" or "Arts and Entertainment," the arts are treated as isolated, special events occurring at special times, created by special people for special people, and supported by special money. Wealthy patrons support museums, orchestras, opera and ballet houses, and theaters. Auction houses splash into print with million-dollar sales. Indeed, having money to spend and being involved with the arts sometimes seem synonymous.

The Arts Planning Group recognizes these associations of the arts with wealth, with special patronage, with unusual — often unpredictable — expense, with the glitter of a talented elite.

We also deplore these associations.

We deplore them, first, for educational reasons: they suggest to our students — as they do to the public — that creative involvement in the arts is not and never will be for many people.

We deplore them, also, because they are false. Creativity functions with equal value in all walks of life. It can be applied with equal vigor to make economies or to express extravagance.

The best things in life may be free, but only to those attuned to perceive them. We make aesthetic judgments and creative decisions constantly, often unconsciously. Trained aesthetic senses can be tuned to any environment, at any time. The consistency, thoroughness, and discipline with which this happens truly defines the quality of our national culture and the culture of our schools, not the newspapers.

Consistency, thoroughness, and discipline are recurring themes in this report. Perhaps they are most critical—and influential—when thinking about expense and income in arts programs.

Budget: expenses and income

We assume that a school's yearly expense budget is developed collectively, with participation by various "cost centers," including arts administrators. In the arts, clearly the greatest expense is salaries—if the school recognizes the importance of seeking and hiring the best teachers available. Beyond this, the number of full-time-equivalent faculty members hired in the arts depends on the extent to which a school wishes to integrate arts education consistently into its entire program. A survey of the schools represented by Arts Planning Group members reveals a range in the ratio of arts faculty to total teaching faculty from 1:2 to 1:11, with an average of 1:9. The ratio of students in the school to arts teachers ranges from 94:1 to 11:1, with an average of 57:1. These ratios do not include teachers of instrumental music.

Recurring expenses in the arts include consumable supplies; purchase and maintenance of equipment and musical instruments; purchase or rental of scores, scripts, costumes, books, records, tapes, slides, films, videotapes, and computer programs; architectural adaptations for changing program needs, including safety codes; hiring specialized instrumentalists or other artists; and the costs of professional performances and exhibitions.

Income items consist of course fees, admission charges for performances, sale of materials, fees for individual music lessons, and the sale or auction of arts and crafts products to support arts programs. In recent years, many public and private administrative bodies have looked increasingly to such users' fees as a source of income, seeing them as politically expedient: Let those who want special services pay for them directly, and others won't complain.

In the face of this temptation, which is particularly great in the arts, we offer some words of caution. To the extent that a school relies on fees to support its arts program, it is saying—in language most persuasive—that financial support for the arts lies outside the tuition structure of the school, that the arts are only for those who are interested enough to pay for them,

and that the arts curriculum should be primarily elective. Thus, to the extent that a school relies on users' fees, it moves powerfully to separate the arts from, rather than integrate them into, the life of the school.

We do not wish these sources of income for the arts to be abolished. We do suggest, however, that users' fees only supplement the arts budget and that they be applied in ways that are clearly comparable with other school fees—the cost of textbooks, laboratory fees, sale of athletic equipment and supplies, sale of tickets for athletic events, and fees collected for tutoring or other individual help. In organizing a budget, it seems helpful wherever possible to match special income with special expense and to apply tuition income largely to those expenses that are incurred in programs reaching the majority of students.

Facilities

In schools, the power of the dollar is matched by the power of architecture. If the facilities a school provides for the arts consist of spaces originally designed for other uses, hidden here and there in the interstices of the building or campus, the school is making a strong statement about the arts: they are recent, tacked on, perhaps ephemeral, and underground.

We have occasionally heard arts teachers in schools that have consolidated and honored the arts with substantial, new facilities lament the good old days of the garret, the closet, and the cellar. In this we recognize a valuable nostalgia for a world of stimulating improvisation, of freedom from bureaucratic interference and of privileged perspective on the school. Yet, on balance and in the long run, the endurance of a school's commitment to arts education can only be proved and communicated by the investment of capital funds in visible, architectural messages.

Whether building a new structure or renovating an old one, the architectural program for arts facilities should be approached slowly and with great care. In addition to close conversation with arts faculty in the school, consultation with other schools already possessing facilities—and there are many—is invaluable and essential, if only to avoid mistakes they may have made. Here are just a few of the physical needs that must be addressed.

- Specialized classroom and studio equipment
- Acoustics of performing spaces and noise-generating studios and shops

- Special systems: natural gas, high-load electricity, oxygen, air conditioning, and ventilation
- Safety regulations governing public spaces and specialized studios
- Lighting and security in exhibition spaces
- Differing acoustic requirements for music and theater, sight lines, and comfortable seating in auditoriums
- Special storage needs
- Floor surfaces: appropriateness to uses, durability, ease of clean-up, and—especially for dance—resilience
- Special lighting, sound, and projection systems in auditoriums and classrooms
- Backstage design, including adequate work space
- Schedule of multiple uses
- Different kinds of access
- Energy conservation
- Consolidation
- Visibility in the life of the school

Some examples suggest that expenditures for facilities need not be astronomical.

Escalating energy and construction costs can severely limit the expansion of facilities in a small independent school. Renovation of existing facilities can have economic and functional merit. At the Tilton School, an 1860's barn and stable were renovated to include a gallery space and individual studios for ceramics, printmaking, sculpture and woodworking, painting and drawing, and photography. The project was built at a fraction of the cost of a new structure. It offered unique opportunity to combine new and old materials and space while stressing function, storage, health, and safety.

Tilton School
Tilton, New Hampshire

Saint Ann's, an urban coeducational day school, PS-12, has as its main facility a 13-story building, formerly an athletic and social club. Ancillary space is available in a brownstone across the street. Real estate is at a premium, expansion impossible. Creative use of existing space has been necessary and, as arts programs change and grow, internal walls come down as often as they go up.

In music, the present setup includes a floor of classrooms used exclusively by this department, with adequate lockup

and storage space. Rehearsal areas are not exclusively available: the large choral group rehearses in a lecture room also used by other departments.

Art facilities are more extensive. In the main building, a large room that easily becomes two by use of accordion walls is built over what was originally a swimming pool. A closet has been ventilated and converted to a kiln room. An elevator has been removed and, at one level, the shaft turned into a darkroom. For students old enough to cross the street by themselves, the brownstone contains four studios.

What had been an auditorium with permanent seating on four sides and a two-story central area has become a theater. Bleachers allow flexible seating, and the stage is built in sections, allowing for proscenium, thrust, and arena staging. Draperies separate backstage areas, which, when not in production, become technical and costume shop. Productions must be performed at least five times to accommodate the audience.

The dance studio was created under the eaves in the attic, beyond reach of the elevator.

Saint Ann's augments its music program and facilities by coordinating with a nearby music school, which moves its teachers into a church next door, allowing lessons to be scheduled as part of the daily program. Another church has recently become an arts center, and this space is used by the school for concerts, graduation, and other gatherings.

Saint Ann's School
Brooklyn, New York

Durham Academy, a coeducational K-12 day school of 850 students, built an arts facility for its upper school in 1976 providing for drama, dance, visual art, and music. The main feature is a 350-seat proscenium theater with full lighting and sound system. The stage area is of such size and construction as to accommodate dance instruction. One wall is mirrored—but can be covered during performances—and portable barres are used. Behind the stage are two large studios connected by office and storage areas. A lower level houses two music rooms, one of which has a tiered floor, and instrumental storage space. Departmental cooperation and scheduling allow the art studios to be used for stage construction needs. Space is adequate for costume and scenery storage. The theater serves as a gathering place for all-school meetings and has seats that can serve for testing.

Durham Academy
Durham, North Carolina

Funding

We can point directly to two large, identifiable constituencies from which support for arts education can be sought. The first includes organizations and individuals whose primary interest is in promoting the arts. Artist-graduates, relatives of students who have special interests and abilities in the arts and for whom the arts have played a positive role in their successful education, foundations, corporations, government, and independent arts organizations interested in supporting artists directly – these and others are often willing to provide money for special equipment and facilities, performance tours, programs for visiting artists, and other activities aimed at increasing exposure and improving the quality of the arts.

The second constituency is interested primarily in education, broadly conceived, and sees the arts as enriching students' total educational experience. Approach to individuals and organizations in this group requires articulation of goals, methods, and evaluation more in the language of education than in the language of the arts. The focus is more on process, less on product; more on the steady, predictable techniques of teaching, less on intermittent displays of student talent in exhibition or performance; more on general applicability, less on unique, individual effort. Throughout our report, we suggest that such a rationale is not only possible but truthful and hope that some of our suggestions can help in approaching this second constituency, whose major component consists of the graduates and parents of our schools as a whole.

In seeking and identifying donors for arts education, it is only prudent to ascertain to which constituency each belongs and to match the intent and presentation of the request to the interests of that constituency. In these two constituencies, readers may recognize which one underlines the *artist* in "artist-teacher" and which one underlines *teacher*.

As a final recommendation, we of the Arts Planning Group suggest that independent schools begin to identify a third constituency consisting of those who recognize the central goal of arts education as we have defined it here – to teach how the arts and society fit together – and who accept the basic strategy we outline – full-time employment of artist-teachers, evenly balanced on the hyphen. To rely on something as nebulous as a hyphen may seem quixotic, but we believe that a forceful case can be made for so doing and have tried to make that case here.

6.

Summary of Major Recommendations

1. In independent schools, significant progress in arts education has depended on strong, steady administrative support. This support should continue.

2. Teaching positions should be filled primarily by full-time artist-teachers, who represent the arts in the life of the school and understand the total educational process.

3. Independent schools should continue to develop an articulated arts curriculum that has well-defined goals and well-designed approaches.

4. Study in the arts should be required of all students at all levels.

5. Within a school, evaluation, grading, and credit in the arts should be consistent with those in other disciplines.

6. Broad institutional support is needed to develop among schools at all levels consistency in curriculum, evaluation, grading, credit, and admission.

7. Arts expenses should be supported primarily by tuition income.

8. Arts facilities should be permanent and carefully designed to fill their special needs.

9. Requests for special funding for the arts should be matched to the particular interests of potential donors.

Appendix A

Outline K-12 Curricula in Music, Theater, and Visual Arts

Music Curriculum, K-12

Lower school

- Singing: unison folksongs, rounds, simple part songs, art songs
- Playing: Orff instruments, recorders, autoharps, other melodic and harmonic instruments
- Reading/writing: notes of specific pitch and duration, simple intervals and melodies
- Listening: for formal structure, timbre, tone, elements of style in recorded and live performances; for specific melodic and rhythmic patterns in ear-training exercises
- Creating: simple melodies, rhythms, harmonic accompaniments, singing games, dance improvisations

Middle school

- Singing: more extensive part-singing, recognizing particular needs of changing voice
- Playing: individual study in orchestral or band instruments, with individual and group performance
- Reading/writing: greater independence in use of musical symbols
- Listening: develop more discriminating listening skills

Upper school

- Singing: representative choral works from all historical periods
- Playing: individual vocal and instrumental study and performance for beginning, intermediate, and advanced students; instrumental ensembles (band, orchestra, chamber, jazz, etc.) with performances for school or larger community
- Reading/writing: foundation course covering basic skills and working vocabulary in the language of music, courses in history/literature involving advanced listening skills and score reading
- Listening: courses in music theory, composition, harmony, and sight-singing; opportunities to hear live performances
- Creating: opportunities to compose and perform original works

Theater Curriculum, K-12

Lower school

- Experience in creative dramatics, improvisations, theater games, eurhythmics, mime, puppetry
- Work with guest artists, attendance at performances in school and community
- Social skills (empathizing, interaction, cooperation, group planning)
- Exposure to good literature appropriate to age level, both dramatic and adapted for dramatic use
- Convergent and divergent thinking, concentration, self-discipline, self-esteem
- Skills of role-playing, physical and vocal control, emotional self-expression within a structure
- Opportunities to develop individual or group dramatic material that may or may not be shared in the classroom or before a larger audience of peers and parents
- A variety of formal and informal performance opportunities for many audiences

Middle school

- Transition between the lower school emphasis on experiential exploration of media and more formally structured curriculum found in upper school
- Increasing emphasis on technique in performance and production practice, which may not reach public performance
- Advantage taken of developmental needs of the child as sources for creative dramatics, improvisations, and scripted materials that reflect the larger school curriculum
- Emphasis on skills of concentration, memory training, self-discipline, self-control, individual responsibility, and group cooperation, which prepare for the common goal of performance
- Work with formal scripts and elementary aspects of technical theater, including carpentry, painting, lighting, costumes, props, and stage management
- Exposure to a variety of good dramatic literature and other material adaptable to dramatic performance

Upper school

- Foundation course for students having little or no background in theater arts, that includes performance, production techniques, and dramatic literature
- Formal courses and performance opportunities in a variety of theater styles, periods, and cultural traditions, that stress student learning and curricular objectives
- Specific knowledge and experiences in a range of theater skills (acting, directing, technical theater and scene/costume/lighting design, stage management, publicity, theater management)
- Experiences with guest artists, play festivals or competitions, national organizations, and attendance at professional productions
- Study of theater history/heritage and drama as an art form
- Development and performance of original scripts
- Oral and written development of critical and analytical skills through script study and performance observation

Visual Arts Curriculum, K-12

Lower school

- Basic visual vocabulary and concepts (form, line, shape, value, texture, color, etc.)
- Elements of form as they relate to two- and three-dimensional media
- Problems designed to develop imagination, originality, and creative thinking, both convergent and divergent
- Exposure to historical and contemporary works of art through visits to museums and galleries and through slide reproductions
- Development of fine motor skills
- Ample display of student work

Middle school

- Increased concentration on skill development and visual concepts
- Intensive exposure to a wide variety of media
- Exercises that promote expression and definition of oneself
- Instruction in art as a vehicle for communicating ethical and social concerns
- Exposure to contemporary and historical works of art
- Ample display of student work

Upper school

- Foundation course offering two- and three-dimensional experiences, with more advanced visual concepts and skill development, including basic drawing skills, design, and color theory
- Intermediate and advanced courses that offer sequential, in-depth development of skills and concepts
- Courses in specific media such as drawing, painting, graphics, sculpture, ceramics, fibers, photography, film, and video
- The study of art in the historical/cultural context, whether in an art history course or as part of a studio course
- Increased expectations for work done outside of class
- Opportunities for students to analyze critically their creative processes and products
- Opportunities to visit galleries, museums, studios
- Exposure to guest artists and their work
- Continuous exhibition of student work and opportunities for students to contribute their skills through set design, visual promotion, and environmental projects

Appendix B

Elements of Dance, Music, Theater, and Visual Arts Programs

The following elements of teaching and learning in dance, music, theater, and visual arts are organized according to the shared goals articulated in the text, beginning on page 6.

Dance

Knowledge and skills

Elements

Body movement: single joint, combined joints of single limb, combining two or three parts of the body, series led by one part of the body.

Notation

Energy elements: percussive, sustained, swinging, vibratory, collapsing, suspended, motionless, etc.

Spatial elements: density, design, focus, range, planes, altitude, shape of body or group

Time organization: sequence, duration, accent, meter, phrase

Continuity and discontinuity

Movement in unison, in opposition

Transitional movements

Rhythm, tempo, syncopation, dynamics

Techniques

Warmup

Control of elements, transitions

Locomotion to express mood: stiff, rubbery, silly, searching, scared, bold, tired, etc.

Locomotion to explore space: walking, running, hopping, jumping, skipping, etc.

Moving with relation to others and to objects in space

Use of props, costuming

Improvisation

Rehearsal skills: attention, efficient use of time

Individual practice skills

Improvisation

Coordination

Principles

Dance as language: coherent and expressive

Compositional concepts: variations in time, space, and energy; coherence of sensory, ideational, emotional, and motional elements; balance; harmony; contrast; transition; climax; variety; musical forms (period, binary, ternary, rondo, theme and variations, counterpoint)

Perception and responsiveness

Imitating motions, human and nonhuman

Analyzing dance performances for meaning, identifying elements and techniques

Coordinating improvisation with others

Composing dances of differing lengths, differing numbers of performers

Adapting compositions to performance space, to audience, to occasion

Assuming responsibility for rehearsal and performance disciplines

Critical thinking

A vocabulary for criticism, consistent with the methods, goals, knowledge, and skills of the program

Definition of evaluative standards

Student participation in critiques, oral and/or written

Avoidance of rigid, formulaic critiques

Critique during the process as well as at the end

Separation of perceived purposes from the means

Awareness of perception as a construct, variable from person to person

In grading, separate evaluation of different aspects (e.g., concept expressiveness, craftsmanship, coherence); use evaluation to enrich perception

Highly visible performance and display of professional and student work; involve students in selection and evaluation

Participation in festivals, competitions, Advanced Placement, Presidential Scholars, etc., as consistent with the program

Cultural and historical perspective

Exposure to participation in and critique of exemplary works of art from many periods, many cultures, many geographies

Formal courses in history of the arts

In studio and performance courses, discussions of historical and cultural aspects of the arts (religious, social, economic, political) and the influence of audience

Cooperation with teachers of literature, history, social sciences, languages, and science

Significant involvement with media of current cultural importance: photography, film, animation, and video

Work with guest artists and attendance at performances in the school and community

Individual and group experience

Clearly defined homework assignments, to be done in solitude; problems and practice, perceptual and analytic

In critique, recognize individual value of fresh thinking, original solutions

Group projects of different sizes requiring agreement on goals, means, and solutions, fulfillment of differential roles, mutually supportive work habits

Cooperative skills in the use of spaces and materials: organization, cleanup, distribution and collection, safety

Mutual empathy, support, and criticism

Note: Sources of suggestions for the dance curriculum are two books: *Discover Dance*, Jeanette Hynes, ed. (National Dance Association and Association of the American Alliance in Health, Physical Education and Recreation), and *Children's Dance*, Gladys Andrews Fleming, ed. (The American Alliance in Health, Physical Education, Recreation and Dance).

Music

Knowledge and skills

Elements

Melody, rhythm, harmony, tone color, timbre, dynamics, pitch, silence

Notation

Tonality, phrase, harmonic progression, tempo, meter, syncopation

Repetition and contrast

Variation, embellishment

Harmonic systems, counterpoint

Instrumentation and scale

Mixtures, consonance and dissonance

Tension and resolution

Coordination of music with verbal text

Techniques

Control of elements, including pitch, rhythm, phrasing

Independence in part-singing and playing

Clarity of diction

Stylistic interpretation

Skills particular to a given instrument: breathing, bowing, fingering, tuning, tone production and color, etc.

Ensemble skills: watching, listening, adapting to other voices, distinguishing between solo and support, producing homogeneous tone color

Rehearsal skills: attention, efficient use of time

Principles

Music as language: precise, expressive, economical

Coordination of elements and techniques with expressive intent

Compositional concepts: musical forms, style, intended audience and setting, aleatory music

Perception and responsiveness

Memorizing and reproducing melodies

Different kinds of listening: for broad impact, identifying moods; for sensitive analysis; for identifying structure and style; for learning and applying techniques; for evaluating performance

Differences between live and recorded music: extensive exposure to both

Writing: notating rhythmic patterns, melodies, harmonizations and formal compositions, electronic compositions, improvisation

- Identifying intended audience
- Perception of implied musical space: intimacy versus distance
- Musical interaction with ensemble: intonation, tempo, dynamics
- Assuming responsibility for technical improvement
- Preparing for audition and performance

Critical thinking

- A vocabulary for criticism, consistent with the methods, goals, knowledge, and skills of the program
- Definition of evaluative standards
- Student participation in critiques, oral and/or written
- Avoidance of rigid, formulaic critiques
- Critique during the process as well as at the end
- Separation of perceived purposes from the means
- Awareness of perception as a construct, variable from person to person
- In grading, separate evaluation of different aspects (e.g., concept expressiveness, craftsmanship, coherence); use evaluation to enrich perception
- Highly visible performance and display of professional and student work; involve students in selection and evaluation
- Participation in festivals, competitions, Advanced Placement, Presidential Scholars, etc., as consistent with the program

Cultural and historical perspective

- Exposure to participation in and critique of exemplary works of art from many periods, many cultures, many geographies
- Formal courses in history of the arts
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Individual and group experience

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- In critique, recognize individual value of fresh thinking, original solutions
- Group projects of different sizes requiring agreement on goals, means, and solutions, fulfillment of differential roles, mutually supportive work habits
- Cooperative skills in the use of spaces and materials: organization, cleanup, distribution and collection, safety
- Mutual empathy, support, and criticism

Theater

Knowledge and skills

Elements

Vocal production: dynamics, phrasing, tempo, tone, pitch, silence, etc.
Body movement: gesture, position, locomotion, etc.
Performance space: shape, lighting, scenery, music and sound effects, relation to audience
The script: as a whole and in its parts
Costumes
Interaction: blocking and pacing
Sequence: accent, transition
Tension and release
Beginning, middle, and end
Uses of light, color, color on color, kinesthetics

Techniques

Interpretation of role, improvisation, pantomime, narration, oral reading, theater games, eurythmics, puppetry, creative dramatics
Design of costumes, masks, puppets, sets, costumes, lighting, sound track, props
Skills of production, including rehearsal, construction, lighting, and sound, stage management, publicity, theater management

Principles

Coordination in time of all elements to create unity and coherence of impact and communication
Theater as translation rather than reproduction of life
Compositional concepts: traditional and nontraditional forms
Presentation concepts: proscenium, thrust, arena, outdoor and street theater, radio and television drama
Scale

Perception and responsiveness

Memorizing speech or story
Analyzing rehearsals and performances in terms of elements and techniques: their coherency, their coordination, their embodiment of principles
Imaginative interpretation via acting, directing, designing, managing, producing
Writing: clarity of message, means, and audience
Responsive improvisation, alone and with others, recognizing importance of spontaneity and divergent thinking
Disciplined participation in all aspects of production
Importance of concentration, self-discipline, self-esteem

Critical thinking

A vocabulary for criticism, consistent with the methods, goals, knowledge, and skills of the program
Definition of evaluative standards
Student participation in critiques, oral and/or written

Avoidance of rigid, formulaic critiques
Critique during the process as well as at the end
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Cultural and historical perspective

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Cooperative skills in the use of spaces and materials: organization, cleanup, distribution and collection, safety
Mutual empathy, support, and criticism

Visual arts

Knowledge and skills

Elements

Visual vocabulary: line, texture, hue, value, intensity, contrast gradients, etc.
Coherency: shape, size, scale, proportion, palette, mixtures, etc.
Representation: contour, overlap, foreshortening, perspective, light and shadow, etc.
Three-dimensional: solid and spatial form, physical structure, materials, etc.

Techniques

Defining and solving design problems: analyzing components, sequencing procedures, organizing materials and workspace

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Knowledge specific to use and care of tools and materials in a variety of media: pencil, pen, wash, oils, acrylic, watercolor, collograph, silkscreen, photography, film, video, wood and metalworking, clay, glazes, etc.
Development of fine motor skills

Principles

Economical communication, functionalism, expressiveness
Appropriate selection of visual effects, media, and materials
Variety of approaches to problems
Integration of form with materials and techniques
In-depth exploration of concepts
Representation as translation rather than reproduction
Compositional concepts: balance, translation, format, simplicity and complexity, scale, repetition, contrast, geometry, etc.
New application of old skills

Perception and responsiveness

Accurate visual observing and recording
Different levels of observation: general overview, analysis of details, intense inspection
Different forms of visual intent: illustration, description, diagram, cartoon, graph, model, symbol, etc.
Varieties of mood, idea, structure, etc.
Expressive qualities of different media
Differences between works and reproductions of them
Uses of illusion (interaction of color, spatial illusions, transparencies, etc.)
Use of analogy and metaphor in problem solving
Use of accidental elements
Alternate perception of figure and ground
Extended problem-solving processes, avoiding quick solutions
Extended functional analyses of the environment, at different scales
Projects in environmental design: proposals and/or actual construction
Exhibitions and presentations of work by contemporary artists, with visits
Prepared trips to shows, exhibits
Individual conferences to review each student's work and development, and to prepare a portfolio

Critical thinking

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Definition of evaluative standards
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